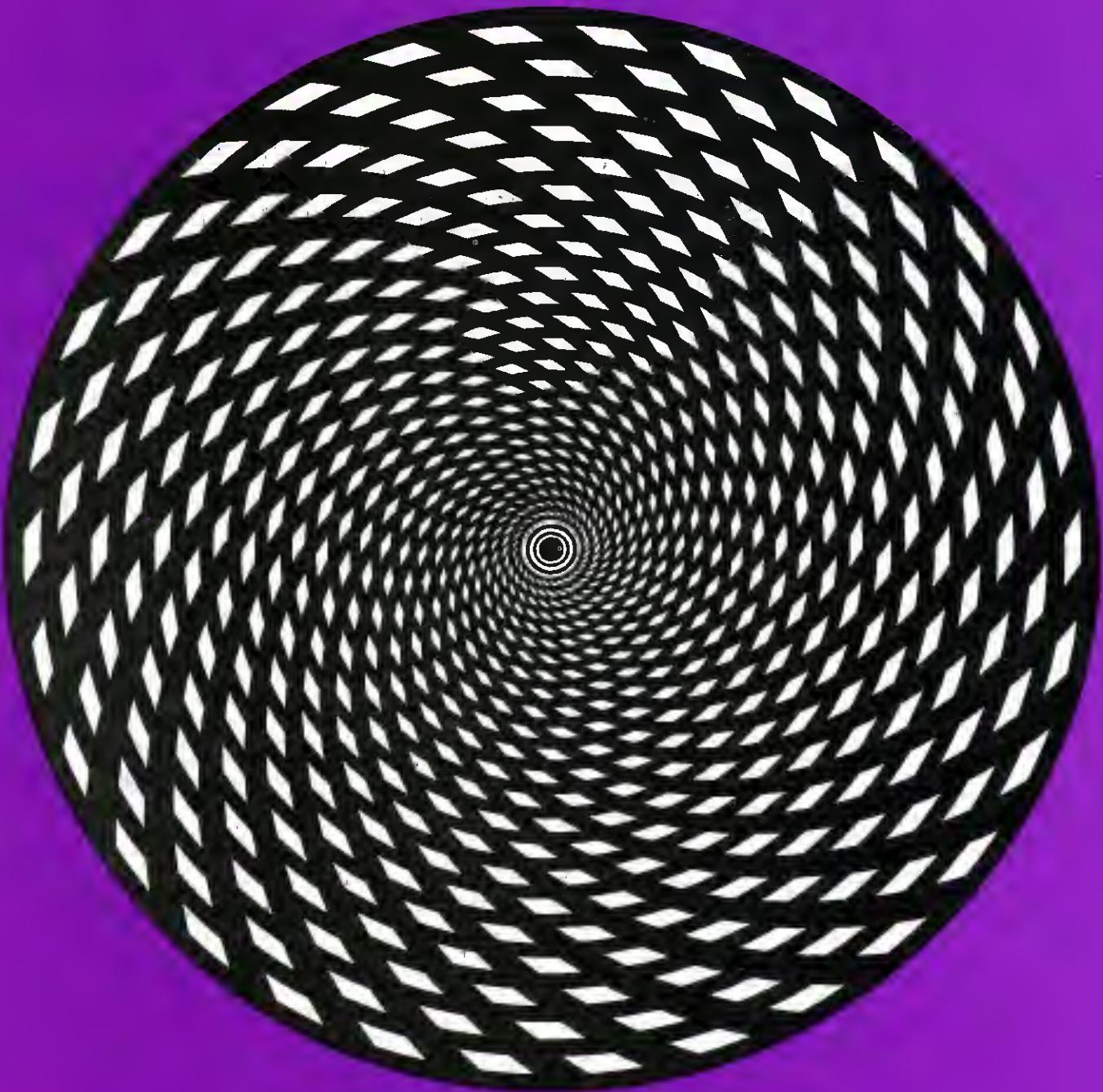


THE HAMMOND TIMES

Volume 3 Number 3 August/September, 1962



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**Memphis Sound –
The Hammond Sound!**

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Memphis Sound— The Hammond Sound!

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Ronnie Angel, left, vocalist at Onyx, one of the newest recording companies in Memphis, is accompanied by Ronnie Moore on bass; Bobby Manuel, guitar; Joe Gray, drums; and Ronald Williams, organ.



"Memphis Couots" at the Cabaret are Richie Simpson on drums; Stanley Cecil, bass; Lonnie Lawson, guitar; and Bobby Whitlock, organist and lead singer.

The Memphis Sound rocks... and Hammond is there!

Some people say it all started with W. C. Handy on Beale Street, others are sure it was the influence of Elvis Presley and his style, but whatever it was or whenever it started, the Memphis Sound has a distinction of its own.

The Memphis Sound has made Memphis one of the leading recording centers in the country, and these records are consistently included among the top 100 tunes in the country. According to Jim Stewart, president of Stax-Volt Records, the company responsible for carrying much of the Memphis Sound to the rest of the world, "It is a combination of musical influences that have been improved over the years until it has become a distinctive sound."

"But," he added, "It is more than just the instruments, it's the people, the musicians, the arrangers and how they work with each other to produce this sound."

While the "Detroit Sound," has been described as sophisticated urban tone, "The Nashville Sound," as country music and the "New Orleans Sound," as jazz or pop, the Memphis Sound is a combination of musical influences.

The music of Memphis groups contains a variety of influences including blues, country, jazz, gospel, folk, and spiritual. Mix them together, depending upon the combination of musicians, writers and producers, and the sound always comes out, earthy, rural, and spontaneous.



"A Load of Mischief," in a live performance at a Memphis high school consists of Ken Woodley, organ; David Mayo, bass; Larry Wall, drums; and Mike Houseal, guitar.



Jim Stewart, president of Stax-Volt, the company responsible for recording much of the Memphis Sound.

It is interesting to observe that many of the groups producing the Memphis Sound include the Hammond B-3 organ among their instruments and as one musician commented, "It is the topping for a number." "The versatility of the organ with its wide variety of sounds helps make the other sounds in the group whether they be bass, guitar or drums, fuller and richer."

Sam & Dave, Booker T & The M.G.'s, the late Otis Redding, The Short Kuts, The Box Tops, Aretha Franklin, are only a few of the individuals and groups that represent the Memphis Sound that has such a strong appeal to teenagers and young adults.

While very little of the Memphis Sound has permeated to the adult world, this music symbolizes a feeling of "soul" to youngsters of all races.

"Soul music" with its message about real people and live situations began with the Negro. Soon the British teenagers, perhaps the world's most critical when it comes to music, started accepting the Memphis Sound. Then it spread to France and finally to the white American teenagers who caught up with the sound. Now it is the music of the youngsters of the world.

Throughout Memphis there are groups on every level of success. Booker T & the M.G.'s have been playing together for years and this year they were voted the top instrumental band in the nation, replacing Herb Alpert and the Tijuana Brass. The group recently won a Grammy award for one of the best recordings of 1967, *Soul Man*. Booker T and The M.G.'s, who record under the Stax-Volt label, play by ear and "from the heart." They usually create their music while they play and that, in part, is what makes the Memphis Sound different.

If you drive down Judy Lynn Dr. in Southeast Memphis on a week night you will probably hear a combo producing the Memphis Sound loud and clear. It's just a practice session for "The Village Sound," a group of high school and college students who have

"Booker T and The M.G.'s"
Grammy Award winners from Memphis, include from left, Al Jackson, Duck Dunn, Booker T. Jones, and Steve Cropper.



"The Village Sound," in a practice session are from left, Bobby Dodds, drums; Dan Reding, bass; Pat Taylor, lead vocalist; Taft Laster, vocalist; Danny Thompson, guitar; and Greg Reding, organ.

been playing together for three years. On Friday and Saturday night the group plays at clubs in nearby Sikeston, Mo., Paducah, Ky., and Blytheville, Ark. The group's new record *Count On You*, was recently released by Onyx Records.

And over at Onyx, one of the newest recording companies in Memphis, they have also released *Mama* and *For Love* featuring Ronnie Angel, vocalist, accompanied by a group of Onyx staff musicians.

Since gospel music is such a big part of the Memphis Sound, it was not surprising to learn that Ronald Williams, organist for the group, started his career playing a church organ at 15. Five years later Ronald is still playing at church and for Onyx.

"Gospel music that we heard in church for so long is the "Soul" music that has become part of the Memphis Sound," said Ronald. "It was a natural evolution from church gospel to soul," he added.

"The Memphis Sound is not only a soul sound, it is also the reaction of the audience," said Bobby Whitlock, lead singer and organist for "The Memphis Counts," another Memphis group. "What makes the sound unique is that everything has a message and it appeals to all groups. It's not an ethnic sound."

"The Memphis Counts," appearing at The Cabaret in Memphis record for Stax-Volt and their newest record is *Love Is A Doggone Good Thing* and *Do You Feel It?*

Pepper & Tanner, Inc., a company whose major business is selling special musical materials to broadcasters, recently got back in the record business with a young group of musicians called, "The Short Kuts." These versatile young men, all college students at Memphis State University and Christian Bros. College, have recorded *Your Eyes May Shine* and *Letting The Tears Tumble Down* on the Pepper Label.

When the group was first formed on April Fool's Day, 1966, the first order the manager, Gary Reames,

gave was "get a haircut," so the guys got haircuts and became "The Short Kuts."

"People aren't afraid to experiment with the Memphis Sound," said Sam Phillips, the man credited with starting the Memphis recording industry.

Phillips wasn't afraid to experiment either when he opened the Memphis Recording Service in 1950. He cut records on B.B. King, Roscoe Gordon, Johnny London, and Rufus Thomas. He also got five prisoners from the state penitentiary and they did *Walking In The Rain* for the first time.

Then one day Elvis Presley walked into the office and said he wanted to make a birthday record for his mother. Everyone knows what happened after that.

Phillips was recently named president of Holiday Inn Records, Inc. One of the first groups to record on the Holiday Label was "Load of Mischief," four college students who started performing together in Sept. Their Memphis Sound record is *Back In My Arms Again*.

Just about the hottest spot for the "young adult" crowd in Memphis is the Thunderbird Lounge where you can find another popular Memphis group called "Flash and the Board of Directors." Formerly known as Flash and the Casuals, the group has been together for six years and last year toured with Paul Revere and the Raiders, a nationally known rock group.

Flash and his boys have recorded such Memphis Sound hits as *I Pray For Rain*, *Busy Signal* and *Love Ain't Easy*, all on the Mala label.

If you're a teenager or young adult, chances are you are already a fan of the Memphis Sound hits. But, if you're one of those adults who hasn't given this type of music much thought, try listening to one of the Memphis Sound records. We think you will find some interesting renditions coming out of the town that was the birthplace of the *St. Louis Blues*.



"The Blazers," dress to fit their name. Warming up for a live session are from left, Fred Schaefer, organ; Bill McHon, lead guitar; Joe Arnold, tenor sax; Jim Mitchell, bass; Dick Cooper, drums; Jim Grivich, trumpet; and Gene Johnson, lead vocalist.



"Flash and the Board of Directors," performing at the Thunderbird Lounge in Memphis are Mark Tidwell, guitar; Mike Stoker, bass; Steve Holt, drums; David Friener, organ; Ted Garretson, trumpet; Newell Tuggle, tenor and alto sax; and Flash, the vocalist.



Sam Phillips, the man credited with starting the Memphis recording industry.

FOR THE BEGINNING ORGANIST

Practicing— Four Easy Steps

BY JANESE TRUVER

The old saying, "practice makes perfect," has probably been told to every person ever taking music lessons. There isn't a truer statement than this. But sadly many teachers neglect to explain, in detail, how to reach this state of perfection. Since the first four months of lessons are crucial ones, a teacher must maintain the enthusiasm a student has for his instrument by applying strict but enjoyable practice methods. Everyone would like to play an entire assigned piece from the start. Unfortunately, it is not quite so simple. But practicing the way I will explain can make learning easier.

Good Fingering Important

One requirement of good organ playing is good fingering. If it is done correctly from the beginning, it will never be a problem. Every organ method book has some finger markings. Someone has taken time to figure out the easiest possible fingering for each piece. It is true that every fingered passage in every piece of music will not always seem easy. But for the most part, the fingering will be suitable for the majority.

Is there a certain rule about what finger goes on what note? Many people are discouraged to learn that there is not. They feel it would be much easier if they could memorize the placement of their fingers instead of having to read them. I convince them they would not be able to play many pieces if each finger could play only a few certain notes. After learning this, they do not regret having to use the fingers that are marked.

Remember, smooth fingering means smooth playing. This is why teachers insist on finger technique from the very start.

1

First Step is Mental

The first step in learning a new piece is mental. Examine the music carefully. Note the time and key signatures. If there are many sharps or flats, take time to circle each one. This will remind you that something must be done to that note. Next, look for any ties, phrases, fermatas, staccatos, etc. If these signs are noticed first, they may be incorporated into the initial practicing.

2

Second Step is Physical

Now the actual playing begins. Here, only the right hand is played. This is

one of the several ways the piece will be practiced. Breaking it down to one hand alone is still not enough. Play the right hand line in segments taking a few measures at a time. Repeat these measures several times making sure that each time it is played *correctly*. Now go on to the next few measures and repeat them as before. After doing three or four of these segments, put them together as one. When the right hand is done this way, play through the whole piece two or three times—still right hand alone.

3

Left Hand Practice Important

The third step is to practice the left hand alone in the same manner as the right hand. Remember to play the part in segments working toward the entire piece. A helpful hint in playing the left hand is to hum the melody line if the tune is reasonably easy. You will find it is much easier to coordinate the rhythm of the harmony if the melody can be heard. Counting the time aloud is an excellent way to practice. This is particularly useful when playing syncopated or dotted

note passages. As a substitute for verbal counting, a metronome may be used. This device never skips a beat or allows cheating on those long notes!

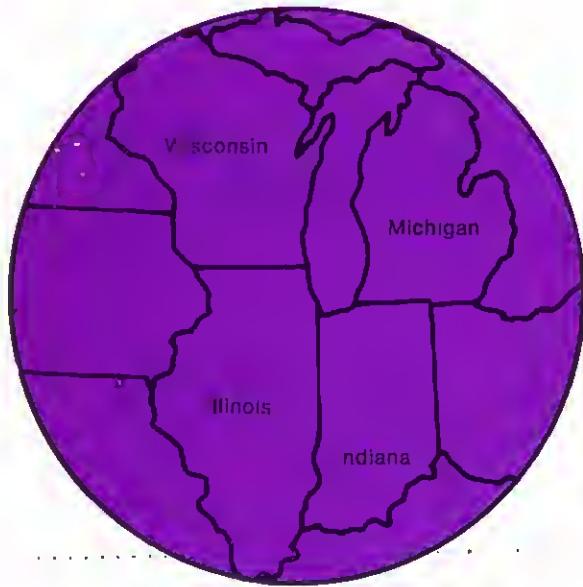
4

Practice Pedaling Alone

The fourth basic step is to practice pedaling alone. This brings us to the following suggestions for successful practicing—a combination of all four of the steps previously mentioned. Play the right hand and pedals, left hand and pedals, both hands, and finally, all three parts together. If all the parts are practiced diligently, the final step of combining hands and feet is easy. An organist must learn to use his right and left hands and feet independently of each other. This practice method does that because each part is learned individually and then combined.

Learning to play the organ is a rich and rewarding experience with an unlimited number of possibilities and opportunities. Although practicing may sometimes seem a bit monotonous, it's worth it when that final goal is reached.

Hammond Organ Society Four State Convention Oct. 26-27



You won't want to miss the first Hammond Organ Society Convention scheduled for Saturday and Sunday, October 26-27 in Chicago's Conrad Hilton if you are a Hammond Organ Society member from Illinois, Indiana, Michigan or Wisconsin.



Fun, Entertainment, Education

Information packed seminars, leading professional organist entertainment, H.O.S. program planning, new product exhibits, and an organ playing contest are only a few highlights of this weekend gathering sponsored by the Hammond Organ Company. There has never been anything like it in the history of the Hammond Organ Societies. And from the preliminary response, it looks as if it's going to be an outstanding event. The success of this first convention will determine whether it will be expanded later.

The Convention will let society members from the four state area get together for a weekend of fun-filled activities and entertainment sponsored by the Hammond Organ Company, while acquiring some new useful tips to make their organ playing more enjoyable.

Organ Playing Contest

A highlight of the weekend will be the Organ Playing Contest for beginning, intermediate and advanced organists. Here's how it will work: Chapters attending the four-state convention may enter one contestant in each of the three categories. A panel of experts will listen to the tapes and choose nine finalists. The final competition for 3rd, 2nd, and 1st place in each category will be held Sunday, October 27.

The 3rd place winners will receive \$25 and a framed certificate; 2nd place winners will receive \$50 and a framed certificate; the winner will receive \$100 and a plaque, plus an organ which will be presented to an institution or civic group by the H.O.S. Chapter. The finalists' sponsoring dealers will also receive framed certificates.

The criteria for judging the competition will be:

1. registration balance (swell, great, pedal)
2. smoothness of touch
3. smoothness of chord changes
4. even tempo
5. rhythm
6. imagination—creative intro and/or ending
7. smoothness of pedal changes
8. tasteful registration changes

The deadline for submitting tapes is Sept. 16. Finalists will be notified by Hammond Organ Company no later than Oct. 7. At that time finalists will receive the name of the selection to be played for the final competition Sunday, October 27.

If you live in Illinois, Indiana, Michigan, or Wisconsin, you and your friends will want to sign up now for this outstanding weekend event. And, if you are a Hammond Organ Society member from another state who will be in Chicago at that time, you can also make arrangements to attend. For additional information and application blanks write Hammond Organ Society Convention, 4200 W. Diversey, Chicago, Ill. 60639 before October 11, 1968.

ORGAN MUSIC SETS THE MOOD ON DAILY TELEVISION SHOW



Eddie Layton, left, staff organist for CBS-TV, checks the stop watch before the beginning of the live serial, "Love Is A Many Splendored Thing," which is broadcast daily over the national network. With Layton is John Desmond, director, and Doris Mills who plays the part of Laura.

During the "Golden Age" of radio when the soap opera reigned as one of the top mediums of entertainment, organ music dominated the broadcasts and the organist was as important as the actors.

Today, the radio soap opera has been replaced by the television serial and the organist is once again gaining prominence. A good example is the daily live CBS-TV show, "Love Is A Many Splendored Thing," featuring Eddie Layton, the well-known professional organist. Layton is also an Epic recording artist, soloist for the Hammond Organ Company, staff organist for CBS, and official organist for the New York Yankees.

"Being an organist on a TV show is almost like being an airline pilot," said Layton. "Just as pilots must go over a last minute check list before take-off, radio organists had to make certain the organ was turned on, wind

and set the stop watch, check the script to see that the pages were in order and make sure their shoe laces were tied. Today, the television organist must check these items plus several more."

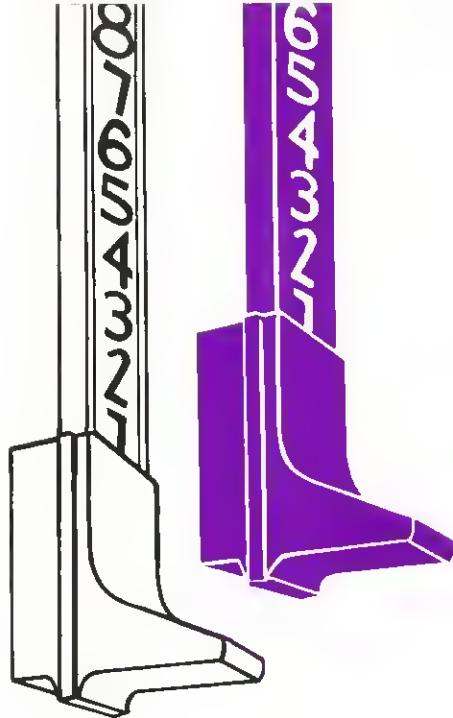
Before he goes on the air, Layton has to check out the television monitor and earphones to make sure they are working properly. Then with one-half of his left eye he watches the monitor, and with the other half he watches the script on the music rack. His right eye is on the stop watch, while one ear is listening to the actors in the studio, and the other ear is tuned in to the constant barrage of directions from the control room.

Layton is playing a new X-66 recently purchased by CBS for the show. And he is producing some new sound sensations that are new to television serials. For instance, by using all of the percussion stops, the show's

theme song has a new dimension in organ sound. During a very deep love scene or just before the end of a highly dramatic, emotion packed act, Layton uses the new orchestral stops with very little vibrato. Viewers throughout the country immediately feel they are hearing a number of musicians playing in the background, rather than just one.

Throughout the years, artists such as Rosa Rio, John Gart, George Wright, Charles Paul, Jesse Crawford, Lew White, Fred Fiebel and Bill Meeder have provided many musical thrills with their organ music on radio and television.

Now the dynamic X-66 is adding a new dimension to this area. Whether you like dramatic serials or not, we think you will enjoy the exciting musical sounds that are being produced by Eddie Layton on this daily program.



Tonebar Tips

by
Bob Heil

How long have you played the Hammond Organ? Two months, two years, twenty years? No matter how long, less than 1% of your total playing proficiency has been attributed to those fantastic Hammond tonebars. This system of controlling the organ stops is the greatest method ever devised by any organ manufacturer! It has only one problem—education!

Let us look at each tonebar to understand what each does and why Mr. Hammond puts them on your instrument. Each set of 9 tonebars has 8 degrees of volume clearly marked on the shaft. Unlike a tab organ stop, tonebars allow 8 different volumes for each tone.

What is a Tonebar Pitch?

The first tonebar is brown, and is at the 16' pitch. You may have heard this is the exact length in feet that an open pipe of a pipe organ would have to be to speak low "C" on a 61-note manual. The 16' tonebar of the Hammond organ causes low "C" of the 61-note manual to sound the same. This tonebar makes everything you play sound *one octave* lower than played. It adds body (or low bass tones) to our ensemble registrations. Very seldom would we use the 16' tonebar for any other purpose.

The next tonebar to our right is the 5 1/3' pitch. Again, this is exactly the length of an open pipe sounding low

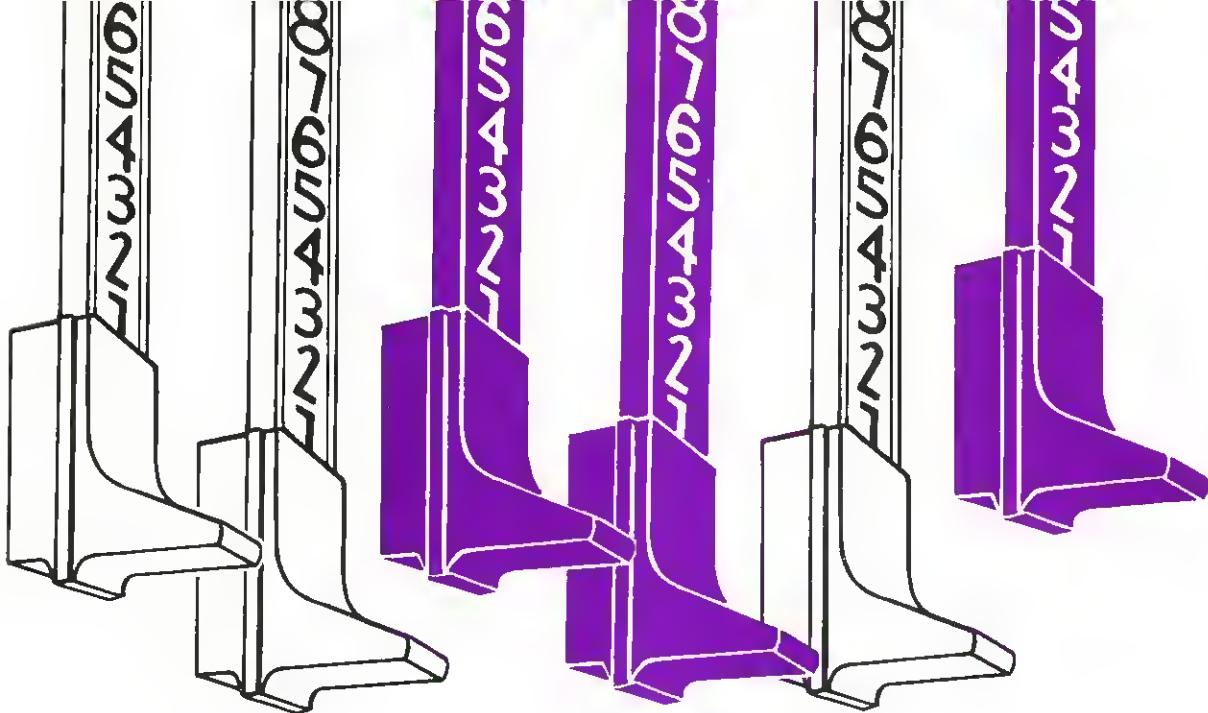
"C." This stop adds color to solo registrations. It actually sounds a 4th interval **BELOW** what you are playing on the manuals, which gives your music an oriental effect. Use it **VERY** sparingly.

The first white tonebar is the 8' or unison pitch. This pitch is the same pitch as that of the piano, harp, etc. It is the main tonebar of the system, as most registrations must contain some 8' pitch.

The second white tonebar is the 4' pitch. This is one of the most useful, if used properly. It adds a beautiful "openness" of sound to your registrations. By making it the loudest in a solo combination, it will add a beautiful quality not possible with other stops. Try the following registration: 0 0 5 8 5 4 3 2 1. Try setting the 4' bar to 5' or 6' instead of 8'. Notice the beauty added by the 4' tonebar!

The first black tonebar is one of the dissonant harmonics and is used to build woodwind tones (clarinet, bassoon, etc.). Try playing 00 7000 000, and add the first black (or 2 2/3' stop) to this. Notice the clarinet sounds now formed. (00 7070 000).

The next tonebar is the 2' stop. This begins the upper harmonic family and is used greatly in reed and string stops as well as filling out the flute ensemble.



The $1\frac{5}{8}'$ black and $1\frac{1}{3}'$ black tonebars are used to fill out the entire reed and string upper harmonics. Be cautious. Don't let them dominate a combination. Too much dissonant harmonics will throw your combinations out of pitch and will cause a "clash" between your solo and accompaniment registrations.

The $1\frac{5}{8}'$ is a fantastic stop. It adds the right touch to your accompaniment. Try using the following registration: 00 8400 000. Then pull the $1\frac{5}{8}'$ tonebar out to 3. Notice how it emphasizes the left hand part without overpowering the melody.

The last tonebar is the $1'$ which adds the real brilliance to all combinations. Don't be afraid to use this tonebar. It clarifies all registrations and makes your music crisp and clear.

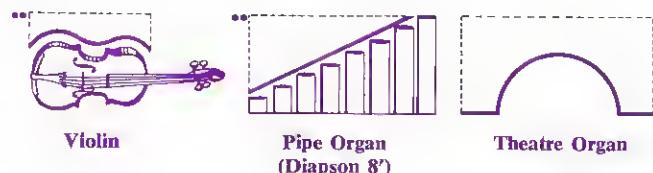
Simple Playing Techniques

Even with full knowledge and use of the tonebars, registrations can be enhanced by using split vibrato and touch response percussion, changing hands on manuals, playing both hands on one manual at a time, and other organ playing techniques. Many of these are discussed in my new book, "Professional Drawbar Tips."

My book will help you learn many popular professional

combinations. Without having to remember a single digit! I use the instrument association method. *Remember the shape of the instrument* you wish to imitate, and produce that shape with the tonebars.

Example:



This is the easiest system ever devised to help the Hammond organist remember professional combinations. Even a child can learn them all in a matter of minutes.

My new book also has a section on the new "E" and "H" series professional "tricks." It can be ordered directly from: Ye Olde Music Shop, 201 N. Main St., Marissa, Illinois 62257. \$1.80 covers cost of book and mailing.

I am certain you can enjoy your Hammond much more by learning how to use your "tonebars." They are the greatest device ever invented for *you*, the organist!

**HAMMOND'S X-77
PROVIDES
ENTERTAINMENT**

SUMMER YOUTH PROGRAM HAS MUSICAL KICK-OFF



It was a great day for the youngsters of Chicago when, on June 24, Mayor Richard J. Daley's "Reach Out" summer youth program was given a rousing musical kick-off. The event featured entertainers performing on Hammond's new X-77 organ.

Under the "Reach Out" program, 70 public and private youth-serving agencies, as well as businessmen, civic-minded persons, entertainers, sports personalities and others, joined forces to bring Chicago kids a great summer. Heading the list of entertainers at the kick-off program was the well-known jazz organist, Jackie Davis, who introduced the "Reach Out" theme song. In addition to providing the X-77, Hammond arranged for Davis and the Houston Fearless, a rock group from Los Angeles, to appear on the all-musical program.

The "Reach Out" program provided increased opportunities in recreation, education, and employment for youth in every neighborhood in Chicago. During the summer, the program operated a central information headquarters where youngsters called to get information for almost every summer happening in Chicago. Manning the phones were ten college students with maps, charts and catalogs. These students provided answers to such questions as "Where is the nearest swimming pool and when is it open?" or "Where can I go to get a job?" or "Where can I join a softball league?"

The "Reach Out" kickoff program provided a first for Chicago and Hammond Organ Company. It was the beginning of a gigantic and ambitious youth program for the city. And it was the first time the general public was introduced to Hammond's dynamic new X-77, the organ designed for the popular entertainer.



Jackie Davis, above, and the Houston Fearless, left, provide the musical entertainment to kick-off Chicago's "Reach Out" summer youth program.

Question Box



Record Report



1. As an owner of the Hammond T-200 Series, I would like the answers to the following:
 a. Will there be or is there available a rhythm side box for the Hammond T-200?
 b. Can the Pointer Book for the Series 100 be used in the lessons?

H. Jeremias, Bronx, New York

Yes, there will probably be, by the first of the year, a rhythm attachment for your organ. Any organ instruction course will work well on any organ model. Registrations would be the same for the 100 and 200 series.

2. Is there a chart showing how to make chord changes?

W. C. Kramer, Newton, Pa.

Some "dial-a-chord" charts are supposed to help you transpose chords. There are several problems with this approach. One, you would have to stop each time a chord changed and twist the dial to see what notes to play in *your* key. Two, eventually you would have to memorize many chord changes, which is an impossibility.

The easiest method is to learn the Major and Minor chords in 3 flats and 1 sharp. Here's an easy way: a C Major chord has between C & E, 4 half-steps (C#—D—D#—E). If you wish to play an E chord, first start with E, then count up four half-steps (E—F—F#—G). G would be the second note in the chord. Then count up 3 more half-steps (C#—A—A#). A# is then the second note of an E chord. To find the MAJOR chord in any key, count up from root: 4 half-steps then 3 half-steps; MINOR: 3 half-steps and 4 half-steps.

7TH — 4 half-steps then 3 half-steps then

3 " "

DIMINISHED 3 " " " 3 " " then
3 " " " then
3 " " "

This method makes transposing chords easier than trying to memorize each note of each chord.

3. What kind and size organ does Eddie Layton play for the CBS-TV daytime serial **LOVE IS A MANY SPLENDORED THING**? Which sports teams use the Hammond? And does Hammond make, or have they ever made, a three manual organ?

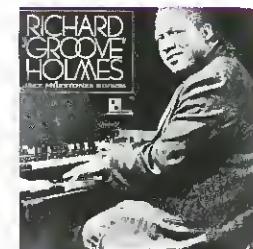
J. G. Palmer, Dothan, Ala.

Eddie Layton is using a Hammond X-66 organ on all programs requiring an organist. The X-66 was introduced about two years ago and is being used in Fenway Park in Boston, Angel's Park in Anaheim, California plus many other convention centers and sports arenas throughout the country. Eddie uses an H-100 series at Yankee Stadium. Hammond has never made an organ with more than two manuals. Extra manuals are added so that the organist can pre-set more than two registrations for a number.



Hammond Hits from Hollywood
Ashley Tappen at the Hammond
Stereo-Fidelity Records
Runnemede, New Jersey

A delightful album of award winning movie themes played in the full Hammond Spectrum by Ashley Tappen. The entire album was recorded in Piccadilly Gardens in London, where Mr. Tappen's playing was enhanced by the unusually excellent acoustics of the building. Among the album's outstanding contents are the theme from Lawrence of Arabia, Maria from West Side Story, and More from Mondo Cane.



Richard "Groove" Holmes
Liberty Records

Jazz enthusiasts will love this one featuring Richard "Groove" Holmes on the organ with drum, guitar, tenor sax, piano, and trombone accompaniment. Included in the album are After Hours, a good old fashioned blues number; Scapple From The Apple, an up tempo, bouncy number; and Deep Purple, a good example of Groove's blues ballad styling.



Carissima
Ray Mauro at the Hammond
Circo Record Company
403 Rivet Street
New Bedford, Mass.

Carissima means "dearest one," and is one of six original pieces in this album written by Ray Mauro. Mauro began taking music lessons at the age of four and through the years studied with several of the world's most famous instructors. For this album, he uses a Hammond B-3 organ with a Kruger bass, and two speaker systems—a Leslie and PR-40.

Letters for this column should be sent to Question Box, HAMMOND TIMES, P.O. Box 6698, Chicago, Illinois 60680.

All records reviewed in this column can be purchased from your local record dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.



EDITOR'S NOTE:

Porter Heaps receives many musical selections and makes every effort to review as much material as he can in each issue. However, space limitations make it impossible for us to print all of the material reviewed.

BEGINNERS

The 30's in Song
arr. by Nelson Varon
\$1.95
Music Publishers Holding Corp.
619 W. 54th St.
New York, N.Y. 10019

★★★

This is No. 12 in the *Play Now Library for All Organs*, one of my favorite series for the beginning organist. I recommend this series at all of my teacher workshops because, in a simple way, it is superbly done. No rhythm, just simple two-note chords in the left hand. All pop tunes of the 30's.

★★★

Designed for use with Book 1 of the *Pro Art All Organ Method* which contains some of the finest instruction material for children. Very simple music. The melody is divided between both hands, and played with a pedal bass. All teachers with beginning children should be acquainted with this instruction method.

Special note: Organ Book Guide, No. 5, lists the contents and gives sample pages of all of the six folios reviewed in this issue of the Hammond Times. Available from Pro Art. Send for your free copy! Also ask for Organ Book Guide No. 3, which lists their entire catalog.

★★★

New arrangements of thirteen old favorites may be played one of two ways: either play the left hand from the chord symbols, or play the left hand as scored. Very simple left-hand scoring, never more than two notes at a time. Teachers and students looking for beginning music can't find anything more appropriate than these Pro Art publications.

Fifteen Favorites
arr. by Ethel Tench
Rogers and Olive
Nelson Russell
\$1.75
Pro Art Publications, Inc.
469 Union Ave.
Westbury, L.I., New York

INTERMEDIATE

Liturgical Suite for the Organ
by Gordon Young
\$2.00
Sacred Songs
Waco, Texas 76703

★★★

I've never played a number yet by Gordon Young that did not appeal both to my congregation and to me. This goes for this collection of four numbers, *Kyrie*, *Chant*, *Friars*, and *Glorificamus*. They're stunning in every respect. As I've said many times before, Young's music is always interesting, fairly easy to play, and original. Every church organist will want to take a look at this.

Selected Repertoire
arr. by Ethel Tench
Rogers and Olive
Nelson Russell
\$2.00
Pro Art Publications, Inc.
469 Union Avenue
Westbury, L.I., New York

★★★

Nicely executed arrangements of thirteen well-known musical numbers including an original by Ethel Rogers which is an especially attractive number. Students will benefit technically from pieces in which the melody is taken by the left hand, as in the *Nevin Venetian Love Song*. Also by the scale passage in sixths which introduces the *Sailor Meets Hunter* number, and the off-beat melodic rhythm of Boccherini's *Minuet*.

ADVANCED

April in Paris
Autumn in New York
It's Magic
Serenade (Student Prince)
Summer Wind
arr. by Mark Laub
Blowin' in The Wind
arr. by Ross Hastings
75¢
Music Publishers Holding Corp.
619 W. 54th St.
New York, N.Y. 10019

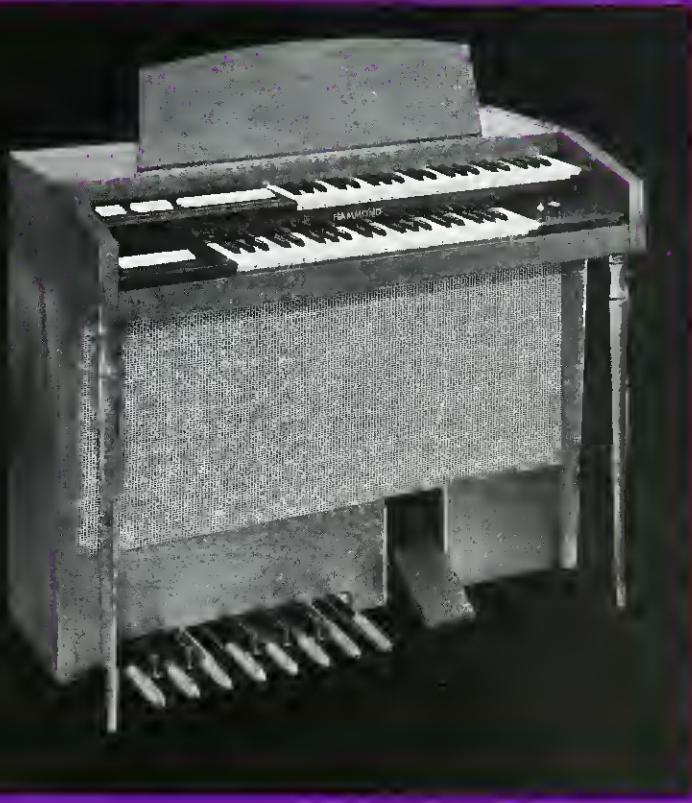
★★

I can't say enough in praise of these additions to the All Organ Solo Series. It's the sort of arranging that the advanced organist is expected to produce. Inspired arranging, the modern sound, contemporary chord harmonies, expert scoring! What more could you ask? Arrangements like these should inspire the budding organ student to greater effort so that someday he might be able to play music like this.

Sentimental Journey
arr. by Ethel Tench
Rogers
\$1.75
Pro Art Publications, Inc.
469 Union Ave.
Westbury, L.I., New York

All the music reviewed by Porter Heaps can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.

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